

Joyce Kozloff: Decorative Arts

1. This is one of Kozloff's two fireplaces. The Pattern & Decoration group discussed the difference between high and low art, and there was much experimentation around breaking down the barriers.

2-4. The collaboration with Betty Woodman was held at Clayworks, New York. The two women made pitchers, trays, vases, cups and saucers. Woodman created forms designed for Kozloff to decorate - with flatter, more faceted surfaces than her usual ebullient pots. Kozloff was working with Islamic patterns, which she adapted for this purpose. These pieces are brightly colored with underglazes, then overlaid with iridescent and metallic lusters. Each of the cups and saucers is different from the others, both in form and surface treatment.

5. This piece was part of a project called "The Artist and the Quilt," which culminated in a traveling exhibition and book.* Each quilt was the result of a collaboration between an artist and a quilt maker. Kozloff worked with Patricia Newkirk. They made a traditional patchwork quilt with American gingham and calicoes, but the patterns were based on Islamic geometrical star patterns.

* The Artist and the Quilt, edited by Charlotte Robinson. New York: Alfred A. Knopf, 1983.

6. "Agwe-Gheda-Erzulie-Damballe" was executed at a Vodoun temple in Port-au-Prince, Haiti. Flags created for traditional rituals are made from sequins and beads sewn onto cloth; they generate a flickering light in the temples' ceremonial spaces, which are often dark at night. Some artists were invited to design projects in this medium. Kozloff visited the temples and talked to people about their culture, before embarking on the piece.

7. The bathroom ceiling is one of Kozloff's few permanent domestic installations. These small tiles were specially fabricated for the ceiling, a tight space. She has since tiled her own bathroom and 2 small bathrooms at a friend's home.

8-11. These are two of Kozloff's 5 tables. She was exploring themes that had manifested themselves when she researched archaic Hollywood films for her murals in the Los Angeles subway system. Some of the themes proved to be too

edgy for public space, like the outrageous portrayal of interracial couples in "Tabled: Foreign Affairs," and of violent women in "Tabled: Hats Off."